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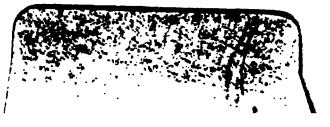

TWO PATRIOTIC PAGEANTS

Two Patriotic Pageants

COLUMBUS—*A Dramatic Festival.*
THREE CENTURIES OF AMERICAN DEMOCRACY—*A Patriotic Festival.*

Planned and Written by Classes in the English and History Departments of the New Jersey State Normal School, in Trenton

NOTE

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Introductory

The two pageants contained in this book are the work of classes in the New Jersey State Normal School at Trenton. In their preparation the school festival idea predominated. This means two things—first, that the work was made subjective as far as possible, so that the emphasis was on the preparation rather than on the final performance; and second, that the various departments of the school coöperated in making contributions to the work. For instance, when the Columbus celebration was planned the classes in history studied that period, looked up sources, and then submitted their findings to the English classes, where the plot was constructed and the words were written. Meanwhile the music department was training the school for the appropriate songs, the classes in domestic arts were planning and making the costumes, art classes were drawing posters, in the manual training rooms stage properties were being made, and in the gymnasium dances were devised and rehearsed. The reading and speaking department coördinated the work and directed the produc-

tion. Thus the development of the pageant was an example of what Mr. Percival Chubb calls "co-operative pedagogy," and created a festival spirit in the entire school.

EFFIE GEORGINE KUHN,
Director of Festivals.

Trenton, New Jersey,
September 16, 1920.

COLUMBUS

A Dramatic Festival

Columbus

Persons in the Festival

(*In the order of their appearance*)

TOSCANELLI, *an Italian Astronomer.*
CHRISTOPHER COLUMBUS.
DIEGO, *his Son.*
GOLD, JEWEL, SILK, RELIGION } *The Motives of Columbus.*
SUPERSTITION, PREJUDICE, IGNORANCE } *Spirits of the Age.*
FIRST COUNCILOR.
SECOND COUNCILOR.
COURT BUFFOON.
THIRD COUNCILOR.
FOURTH COUNCILOR.
LUIS DE SANTANGEL, TALAVERA } *Financiers.*
TWO PAGES.
FERDINAND, *King of Spain.*
ISABELLA, *Queen of Spain.*
BEATRIX BOBADILLA.
CARDINAL MENDOZA.

TWO OTHER COUNCILORS.
FOUR LADIES IN WAITING.
TWO MOORISH ATTENDANTS.
DOUBTS and FEARS, *tormentors of the voyagers.*
(About thirty eight-year-old children, half of them Doubts; half, Fears.)
SIX COMPANIONS OF COLUMBUS.
FOUR SAVAGES.
DEATH.
(*In the Vision.*)
ESQUIMAUX.
INDIAN.
PIONEER.
FARMER.
COWBOY OF THE WEST.
NEGRO OF THE COTTON-FIELDS.
NEW ENGLAND FISHERMAN.
MINER.
PURITAN.
DUTCH PATROON.
FRENCH HUGUENOT.
JESUIT PRIEST.
CHINAMAN.
JAPANESE.
ITALIAN PEASANT.
RUSSIAN JEW.
SPANISH-MEXICAN.
LIBERTY.

Scenes in the Festival

SCENE I

Columbus, the Dreamer.

INTERLUDE

The Spirit of the Age—Prejudice, Ignorance, Superstition.

SCENE II

At the Court of Spain.

INTERLUDE

The Voyage—Doubts and Fears.

SCENE III

The Landing.

SCENE IV

The Passing of Columbus.

Description of Costumes Worn in "Columbus"

TOSCANELLI.—Dark brown cloak and hood.

CHRISTOPHER COLUMBUS.—*Scene I.* Blue bloomers, blue and black plaid cloak, tam with quills. *Scenes II and III.* Maroon bloomers, with gold stripes, vest to match, maroon cape with fur collar, tam with gold plume. *Scene IV.* Gray and brown rags and tatters.

DIEGO.—*Scene I.* Dark bloomers and blouse and tam. *Scene IV.* Red (dark) bloomers, cape and tam.

GOLD.—Gold paper cut in open work design covered with drapery of tulle.

JEWEL.—Yellow tulle skirt, coral satin bodice, loops and strings of coral beads and jewels.

SILK.—Drapery of pastel chiffons and tulle.

RELIGION.—Black cloak and hood covering a simple white draped costume.

SUPERSTITION.—Dark gray-green robe and hood.

PREJUDICE.—Black robe, tall stiff pointed black fool's cap.

IGNORANCE.—Yellow green robe and hood streaked with brown.

COLUMBUS

FERDINAND.—White satin bloomers and tunic with gold bands, purple cape, crown.

ISABELLA.—White brocade, strings of pearls, crown.

FIRST COUNCILOR, SECOND COUNCILOR } Gowns plaited to yokes of dull dark colors, tam.

COURT BUFFOON.—Cerise stockings, blue trunks, cerise and gold striped doublet, points finished with bells. Cap to match.

THIRD COUNCILOR, FOURTH COUNCILOR } Gowns plaited to yokes of dull dark colors, tam.

LUIS DE SANTANGEL.—Bloomers, dark brown cloak with tan facings. Close cap.

TALAVERA.—Tam and quills. Navy tunic, bloomers.

BEATRIX BOBADILLA.—Pale blue, gold and lace.

CARDINAL MENDOZA.—Bright red gown and skull cap. Ermine cape.

OTHER COUNCILORS.—See above.

LADIES IN WAITING.—1. Lavender gown with bands of purple.
2. Black lace over cerise and medium green.
3. Cerise and tan trimmed with lace and jewels.
4. Pale green, silver and lace.

MOORISH ATTENDANTS.—Ashes of roses and gray green Turkish trousers, turbans, Mohammedan veils, sandals.

PAGES. — Bobbed hair, terra cotta tunics and bloomers.

COLUMBUS

DOUBTS and FEARS.—Girls—gray, brown, and black capes and hoods. Boys—gray, brown, and black trousers and jackets. Costumes decorated with Delft blue and dull orange gnomes, cats, etc. Faces of children covered with black mosquito netting.

COMPANIONS OF COLUMBUS.—Bloomers and tunics of dark browns and greens.

SAVAGES.—Skins.

DEATH.—Black hood and drapery.

ESQUIMAUX.—Jacket, leggings and cap of white fur.

INDIAN.—Brown underdress, beads, feathers.

PIONEER.—Coon skin cap, hunting coat, high boots.

FARMER.—Straw hat and overalls.

COWBOY.—Sombrero, chapps, rough shirt, bandana handkerchief.

NEGRO.—Old trousers, pink shirt, basket of cotton.

NEW ENGLAND FISHERMAN.—Oilskins, sou'wester, fish basket.

MINER.—Overalls streaked with black, miner's hat and lamp.

PURITAN.—Gray dress, and bonnet, white kerchief, cuffs and bonnet facing.

DUTCH PATROON.—Broad black hat, long, full blue bloomers, red waistcoat, black coat.

FRENCH HUGUENOT.—Pale green dress with full sleeves, black bodice.

COLUMBUS

JESUIT PRIEST.—Black cassock, turned up black felt hat.

ITALIAN PEASANT.—Bright rose skirt, white waist, black bodice, Italian straw bonnet.

SPANISH-MEXICAN.—Yellow skirt, white waist, black velvet bolero, red handkerchief, covering the head and knotted on the left side.

RUSSIAN JEW.—Black whiskers, skull cap, long black cloak.

CHINAMAN.—Old blue trousers and coat, blue skull cap, queue, black Chinese slippers.

JAPANESE.—Pink kimono, pink chrysanthemums.

LIBERTY.—White drapery. Gold Liberty crown. Hold torch.

Suggestions for Staging

The staging can be done very simply. The following plan has been used:

Gray curtains hung in soft folds across the entire back of the stage, so arranged that they will part in the center and draw to either side revealing a shallow inner stage.

For Scene I—Two chairs, one table with charts, books, globe, compass, ink-pot, quill pen, paper, etc.

For Interlude I—Stage clear—low green lights.

For Scene II—Raised dais with two throne chairs.

For Interlude II—Outer stage clear and dark, curtains parted showing inner stage, with blue back drop; prow of ship with sails silhouetted against back drop; blue light slightly dimmed on inner stage.

For Scene III—Curtains parted, pines and shrubs for background against blue back drop, bright yellow light on outer and inner stage.

For Scene IV—Gray curtains drawn together, cot, lights very low. When the Vision appears the curtains part and the characters walk slowly from left to right, lights on outer stage dim, light on inner stage brighter.

Columbus

SCENE I

Columbus at home. A room in a tavern. Toscanelli and Columbus studying chart; Diego playing wih globe.

Toscanelli.

Great and noble, indeed, Columbus, is your desire to sail to the west. I have made this chart in the hope that it may help you to find your way to the land where the spices grow.

Columbus.

Toscanelli, you *have* helped me. Your learning supports my belief that by sailing west we may reach the much-desired East.

Toscanelli.

The course will be shown more clearly on this sphere.

Reaches for globe, which Diego has removed and is now twirling on the floor.

Columbus.

To Diego.

Will you, too, Diego, believe with your father that the earth is round?

Diego.

Ay, father, I'll throw down the boys who laugh at you.

Columbus.

To Toscanelli.

Good friend of mine, that you, so versed in science, hold my convictions, removes the sting from the ridicule I have borne. Why, the very children in the street mock and jeer at me.

Diego.

Yes, father, they follow you and point—so!

Touching forehead and pointing to an imaginary Columbus; taking pencil and paper to draw a map he sprawls upon the floor.

Toscanelli.

Such must be the way of one who departs from the old paths. But persist in your efforts. When that voyage shall be accomplished it will lead you to China with her marvelous Celestial City, to the spice islands, where grow the pepper, spikenard and

clove, best of all, to India, the land of the rising sun. The mere mention of that name calls up glowing visions of lustrous silks, fiery rubies, the sheen of pearls and gold, for which men sell their souls.

Columbus.

Yes, and which will buy the souls of men. It is the dream of my life to restore the city of our blessed Lord to Christendom. Your words, Toscanelli, fire me anew.

Diego.

Me, too, father!

Rising from floor and pressing against Columbus.

Columbus.

Throwing his arm lightly upon the boy.

Often, as I sit alone, the untold wealth of India springs from these walls, dazzling me with its splendor, pressing me on to win the support of their most serene Highnesses.

Toscanelli.

Rising to go.

My good wishes go with you, Columbus; farewell.

Columbus.

Farewell; and you, Diego, accompany him. (*Toscanelli and Diego go out. Columbus resumes his occupation with maps and charts, but gradually falls into reveries. Gold, Jewel, Silk, and Religion steal*[1] *upon the stage from the rear, where they have been concealed. Columbus sees Gold first and reaches out to her. After a moment of bewilderment.*) What are you, gleaming shape?

Gold.

Thy dream of gold come true!

Columbus.

Reaching out.

Ha! let me touch you; show me the way to your abode. (*Gold shrinks back and beckons, as Jewel moves forward. Columbus staggers slightly, clasps his hands to his eyes, as if dazzled by the vision, then says in awed tones.*) Are you a vision of my brain, or have you stepped, in truth, from India's clime?

Jewel.

I am Jewel. Of me the walls and floors of Heaven are made.

[1] Soft music plays as they dance. See description of dance on pages 46-53.

Columbus.

You are the desire of earth as well, lead and I follow.

Jewel gives way to Silk, who addresses Columbus without waiting for him to speak.

Silk.

I am raiment for kings and queens,
Silk of softness and shadowy sheens.

Columbus.

Thrones love your lustre. Are you, too, of India, my dream? (*Religion advances; Columbus looks at her steadily.*) You do not seem like the others. What have you to do with me?

Religion.

I am thy heart's desire more than all else—Religion, my name. (*Lifts up the cross. Columbus falls on his knees.*) Christopher, Christ-bearer, thou art ordained of God to break the bonds of the heathen, to spread the Gospel, and to free Jerusalem.

Motives withdraw, singing softly.

Waves of ocean,
Westward motion;
Sea and land,
Sea and land,
Blessed they who understand!

Columbus.

Rising from his knees.

To the court! To their most serene Highnesses, Ferdinand and Isabella, to plead my cause!

Seizing his cloak and hat he leaves the stage.

INTERLUDE

Enter together in a fantastic dance,[1] *Superstition, Prejudice and Ignorance.*

Superstition.

The earth round, indeed! If that be fact, let Truth keep it to herself and leave the world to us.

Prejudice.

If the fools who prate such folly have their way, there is no rule for us.

Ignorance.

Don't tell me—don't let me hear! Ow! the light hurts my eyes and the truth my ears.

Superstition.

Together we are strong and can yet lead the world by the nose.

Prejudice.

Look out for a man named Columbus. He believes that the world is round. Ha ha! Ho ho! he he!

[1] See description of dances on pages 46-53.

Superstition.

To-day he seeks a way to prove his truth before the wise one. I'll trip him before them all.

Prejudice.

I'll lodge in the minds of kings and queens.

Ignorance.

Don't tell me anything. I'll spread myself everywhere.

All dance in a ring from the stage. They sing as they go.

Witches' Song.

Gorum, gorum, gorum, gee!
The rule of three!
He! he! he!
Come day, come night,
Truth must take flight;
For the world is ours.

SCENE II

The court assembles, the Councilors and Buffoon coming in first, then the Pages, announcing the King and the Queen, who enter, followed by the Ladies in Waiting and Courtiers.

King.

We have assembled for the purpose of hearing and discussing the plans of the Genoese navigator, Columbus.

Queen.

To a Page.

Then let him be brought forth to plead his case.

The Page bows, goes out, and returns with Columbus. Columbus kneels before the Queen, kisses her hand, kneels again to the King and then rises to address the court.

Columbus.

Most gracious Sovereigns, honorable councilors, the fact that I am bidden to your presence assures

me that you think my proposition worthy of consideration. I have spent my substance and my years in the study of those sciences that give us knowledge of this earth. My belief that it is round, and that by sailing west we shall reach the rich lands of the East is confirmed by the noted Toscanelli.

King.

Our knowledge of your belief has outstripped your coming. We have heard that you would disprove the wisdom of our wisest.

Councilors smile scornfully.

First Councilor.

What foolishness is this that you try to make us believe? The earth *round*—indeed!

Second Councilor.

If what you say be true, how can men live on the opposite side of this earth? Their heads must hang downward, and the rain and the hail must fall upward.

Buffoon.

And, pray then, what would become of those whose heads have not weight enough to hang?

General buzz of Councilors and court.

Isabella.

Let him speak on. It pleases me to hear how far his boldness will carry him.

Columbus.

The wisdom of earlier centuries upholds my opinion. Do not the books of Aristotle, the Greek, and Ptolemy, the Egyptian, declare the earth a sphere? See this map.

Columbus unfolds Toscanelli's map. Councilors gather around.

Third Councilor.

But if the earth be round, how then can a ship ever get home, since it must sail uphill to do so?

Columbus.

If you place a fly on an apple, cannot the fly walk around the apple and reach his starting point?

Buffoon.

Being a fly, why should he not fly off? (*Councilors look at Columbus and significantly tap their foreheads.*) I wot there be more fools than one at court.

Fourth Councilor.

Navigator, if you search the Scriptures, you will find much to discredit your belief. Does it not say

in the Epistle of St. Paul to the Hebrews that the heavens are a tabernacle extended over the earth? How could this be true, if the earth were a sphere?

Columbus.

You interpret the Scriptures wrongly. St. Paul did not speak technically, as a cosmographer. Rather, he spoke figuratively, within the comprehension of all.

Isabella.

To Ferdinand.

He speaks fairly, and I am much taken with his words.

Columbus.

To Isabella.

If your Majesty will aid me in my enterprise, all the marvels of India shall be at your disposal: into your treasury shall flow the gold; for your adornment shall be the jewels and the silks; for Castile and Arragon shall be opened the way to untold wealth and riches; and for you, gracious Queen, shall be the mission of promoting the Christian faith in the great East.

Isabella.

My heart has ever cherished the hope of sending the blessed Gospel into heathen lands.

Luis de Santangel.

What do you seek for yourself, Columbus?

Columbus.

I ask you to furnish the ships for my expedition; then, I desire the titles and privileges of admiral and viceroy over the lands I reach, and also one-eighth of their profits, since I share one-eighth of the expense.

Talavera.

The terms are exorbitant, your Majesties; and, if he fails, then the Spanish monarchs will be the ridicule of all the nations.

Ferdinand.

Far be it from Castile and Arragon to pledge their royal trust to the whim of an adventurer.

Columbus.

But, may it please your Serene Highnesses, these terms are like those offered by Portugal to her navigators.

Isabella.

To Columbus, regretfully.

Your words have been most eloquent and almost am I persuaded to believe their truth; yet, not lightly should a sovereign yield her judgment to desire. I cannot grant your request.

Columbus.

Then, to France I go. If Spain refuses such a privilege, France will be wiser. Farewell.

He goes out.

Buffoon.

Hilly dilly ho! It is my opinion that the world is upside down; so are we all upside down; ergo, let us walk upside down.

Stands on his head. The court here breaks into small groups, eagerly discussing what has occurred. Luis Santangel and Councilor rise simultaneous. The Councilor yields the floor to his companion.

Luis Santangel.

Most worthy Queen and Patroness, in your own royal words you have stated the dream of your life,—to rescue Jerusalem and restore the Holy Sepulchre to the Christian world. Think of your regret should this enterprise, rejected by you, become the triumph of another.

Beatrix.

O noble Queen, but one word from you, and there will be wealth and honor for Spain, and glory for God.

Isabella.

To King.

Ferdinand, will the crown of Spain yield the money to send Columbus to the East?

Ferdinand.

Coldly.

Can you draw on a treasury already exhausted by our Moorish wars?

Isabella.

Say no more. The way shall open. (*Turns to Page.*) Hasten to overtake Columbus. Tell him the Queen bids him return—nay, more, commands his presence here.

Page goes out. Hubbub among the councilors, who do not like this proceeding.

Cardinal Mendoza.

The church of God should not be without expression of gratitude to her, our royal protector, who stands ever for its welfare and the extension of its power.

Enter Page with Columbus. The Queen rises, and advances three steps from her throne. Columbus kneels, and she offers him her hand, at the same time raising him from the ground. The court

rise with the Queen. Ferdinand alone remains seated.

Isabella.

You have not kneeled to sovereignty in vain. I undertake the enterprise for my own crown of Castile and will pledge my jewels to raise the necessary funds.

Columbus.

Your Highness shall never regret this moment. You have given me the reward for all my years of toil. Henceforth my service and allegiance are rendered to Spain.

Columbus looks to Ferdinand, who rises slowly.

Ferdinand.

Castile and Arragon are one in all things. The contract shall be drawn, bold navigator, by which you rise or fall. Let us proceed at once.

Here the Buffoon makes hand springs and skips here and there in foolish fashion. The procession starts; the Pages lead the way, then the Councilors, the King and the Queen in close intercourse with Columbus, finally the Courtiers and Ladies in Waiting.

COLUMBUS

INTERLUDE

A painted background of sea and sky. The prow of a ship at extreme right of stage, silhouetted on the blue background. Columbus stands in the prow, motionless, looking straight ahead. Doubts and Fears sneak upon the stage from each side. They begin to whine and wail in high pitched voices as they swarm around the ship.

Doubts.

You'll never reach land.

Fears.

The sea monsters will devour you!

Doubts.

There's only one way to India.

Fears.

You'll fall over the edge of the earth!

Doubts and Fears.

In chorus.

Oo! Oo! Drowned in the ooze of the deep!

COLUMBUS

Commotion behind the scenes, a clarion call of "Land ahead!" The Doubts and Fears scamper off the stage. Columbus descends into the ship's hold.

NOTE.—If the Festival is given in a school, let all present at this point sing:

CHORUS

These verses are from the poem, "Columbus," by Joaquin Miller.

Behind him lay the gray Azores,
Behind the gates of Hercules,
Before him not the ghost of shores,
Before him only shoreless seas.
The good mate said: "Now must we pray,
For, lo, the very stars are gone!
Brave admiral, speak! What shall I say?"
"Why, say, 'Sail on and on!'"

They sailed; they sailed Then spake the mate:
"This mad sea shows his teeth to-night,
He curls his lip; he lies in wait;
With lifted teeth, as if to bite.
Brave admiral, say but one good word—
What shall we do when hope is gone?"
The words leapt like a leaping sword,
"Sail on, sail on, sail on and on!"

COLUMBUS

Then, pale and worn, he kept his deck
  And peered through darkness—ah, that night
Of all dark nights! And then a speck—
  A light! A light! A light! A light!
It grew; a starlit flag unfurled—
  It grew to be Time's burst of dawn.
He gained a world; he gave that world
  Its grandest lesson: "On! Sail on!"

SCENE III

A painted curtain of sea and shore in the background. A few trees on the stage. Enter an Indian from the right. He peers to the left of the background, makes a few guttural signs. Three other Indians, one by one, join him. He leads them to the point from which he had observed a strange sight. They chatter among themselves in an unknown tongue. Columbus and his followers appear from the left. Columbus, arrayed in scarlet, bears the standard of Spain. His lieutenants carry white banners with large green crosses at the extremity of each arm, bearing the initials of the sovereigns with a royal crown above each letter. Columbus and his men take off their hats, kneel, and kiss the ground. When the white men appear, the Indians withdraw to the extreme right as if overawed, and there crouched on hands and knees, watch the ceremonies from a distance.

Columbus.

Rising with his men.

I, Christopher Columbus, call upon all present to

bear witness that I take possession of this land and of all other continents and islands hereto adjacent, for the crowns of Castile and Arragon in the name of the Holy Trinity. (*He takes up a handful of earth and breaks off a branch of a shrub near by.*) I declare that this land with all it holds is now part of the dominions of their Catholic Majesties and christen it San Salvador for our Savior.

Columbus and his men sing a Hymn.

THE HYMN

Uni trinoque Domino
Sit sempiterna gloria!
Qui vitam sine termino
Nobis donet in patria. Amen.

Columbus and his men offer them trinkets. As the Indians come nearer, the gold chain of one draws the attention of Columbus.

Columbus.

To his followers.

Gold! We have not been misguided. Heaven has helped us fulfill our promise to their Majesties. (*Touching chain, to Indian.*) Show us where.

No response. The white men follow suit and finger nose-pieces or earrings. They

make gestures, with questioning faces, toward the background of shore. An Indian finally points to the right. Columbus moves ahead, beckoning until the Indian who first pointed leads the way.

SCENE IV

A bare room or cell, scantily furnished. Columbus in chains is seated on a narrow cot. Enter Diego.

Diego.

My father, have you slept? (*Glancing at him more closely.*) You have not. Despair and melancholy are your constant companions.

Columbus.

Every day I grow weaker. Why should I sleep? These chains from an ungrateful sovereign are light to those that fetter my spirit. I have failed in all I sought. I look upon the labor that I labored to do, and my very desires rise to mock me and point fingers of scorn at me.

Diego.

Let me go again to His Highness, the King, and if I do not move Heaven and earth in your behalf, I am not worthy to be your son.

Columbus.

Go, Diego, to the court; recall to them my infirmities and the recompense due to me for my

service. Present my case to King Ferdinand. Would that his saintly queen still lived! (*Diego starts to leave.*) Stay, Diego. Yet would I give you a father's blessing. Say to the King that my days are short.

Diego goes out. Light laughter is heard behind the scenes. Enter, dancing, Gold, Silk, and Jewel. See description of dances on pages 46-53.

Columbus.

Putting out his hands as if for protection.

I know you all too well.

Gold.

Thou art not the first, nor shalt thou be the last to seek me in vain.

Jewel.

Neither on sea nor land did my light shine for thee.

Silk.

What silken robes invest thee now?

All.

Ha! Ha! Ha! Ha!

Gold, Silk and Jewel, withdraw, leaving Columbus in lonely despair. Religion enters softly.

Columbus.

Must you come, too?

Religion.

I, alone, of all thy desires do not mock thee now. God made you the messenger of the new heaven and the new earth, and He showed thee where to find it.

Columbus lifts his head and listens attentively, but again resumes an attitude of dejection.

Columbus.

In all this wide, wide world no home for me, but you have come to lead my restless soul. I see the open door and cry for Death that I may roam no more.

Columbus hardly finishes speaking before Death appears. After a short descriptive pantomime, Death speaks. See description of dances on pages 46-53.

Death.

To Columbus.

Ah, one more mortal from this earth I claim! Man, where is thy glory, now? Like a common mortal thou diest. I know no partiality. Men scorn me and hate me, but always I am the victor.

Columbus.

Why did you not take me in my kingly days, when Spain granted me a place beside her sovereigns?

Death.

I bide my time. Men may not choose, but come with me; forget this weary world, and I promise thee that it will likewise forget thee.

Religion.

Stay, Death. I command thee to stop. This man is claimed by me. In the book of Eternal Life thou wilt find the name of Christopher Columbus blazoned for all time.

Death.

And who art thou that measurest thy strength against mine?

Religion.

I represent the minds of millions of men of the coming generation, who will pass thee by as a ravager and give into my keeping the soul of Christopher Columbus. (*Religion drops her dark robe and reveals a white clad figure.*) I am Immortality!

Death.

Is it the soul of the man thou seekest? Ha! Give me his body. What life beyond the grave!

Immortality.

Nay, Death, thou shalt spare the life of his senses that his eyes may behold the glory of the land he has discovered and the principalities and powers which dwell therein.

Death.

Yet shall he be aware of my presence and behold with waning sense.

Immortality.

Not India, Columbus, nor yet pearls nor gold, thou foundest, over seas, a strange new world,—two continents, twice Europe each, bounded by mighty seas from frigid climes of ice and snow to glow of tropic heat.

Columbus.

Diego, Diego, my son, where art thou? Hear these wonderful words; carry them to the King—to Ferdinand; let all Spain know—yet it was not India—there was no gold!

Immortality.

Yes, and wealth transcending India's store; forests and fields and rivers, mines and seas, the earth

and her increase—yea, and more than these, people of many climes and industries.

Behind a light screen between front and back of stage pass figures representing: an Esquimaux, an Indian, a Pioneer, a Farmer, a Cowboy of the West, a Negro of the cottonfields, a New England Fisherman, a Miner.

Columbus.

And all for Spain?

Immortality.

As Moses saw the promised land for all mankind, so unto thee the vision of a land which all men share in, bond or free. All kingdoms of the earth have touched her shore: "Her latch string never was drawn in against the poorest child of Adam's kin."

Behind the screens pass in review: a Puritan, a Dutch Patroon, a French Huguenot, a Jesuit Priest, an Italian Peasant, a Russian, a Chinaman, a Japanese, a Spanish-Mexican.

Columbus.

But their Majesties, Ferdinand and Isabella, for whom I claimed the soil?

Immortality.

Greater than they the name of Liberty. (*Behind the screen appears the Statue of Liberty.*) She from the first possessed the soil and made " all men, from sea to sea, believe and understand the worth of being free."

Columbus.

I falter in my thought. Dimly I see. What name is hers, this queen of Liberty?

Immortality.

America, her name, but true to thee, ' Columbia ' her song shall ever be.

Columbus rises proudly—his chains fall from him. Death moves forward to claim his victim.

Columbus.

Moving to the side of Immortality.

I do not die. There is no death for me. Henceforth, I dwell with Immortality.

The two withdraw, and Death collapses. " Columbia the Gem of the Ocean" is sung as a recessional behind the stage.

Dances for "Columbus"

SCENE I

DANCE OF THE MOTIVES

Music from Meissner's "Art Song Cycles," Book 1, Page 18. Motives trip in, in the order given, to places at side of stage, away from Columbus. They sway in place forward and back, until all are in position and then four more counts.

Dance. I (*a*). Beginning with the right foot, glide, close forward two times. (Arms raised sideward and upward to form an arch over the head.) Beginning with the left foot, glide close diagonally backward two times. (Arms lowering sideward to position.) Repeat *a.*

I (*b*). In soft even running steps Gold glides over to Columbus as the other three Motives glide into a circle counter clockwise. After 16 steps take position side by side, facing forward. (24 steps or counts in *b.*)

II (*a*). Step diagonally backward with (1) left foot, sideward (2) right foot, diagonally forward (3) left foot, sideward (4) right, diagonally backward (5) left, sideward (6) right, diagonally for-

ward (7) left and (8) pause. Starting with the right foot diagonally backward take the same step in the opposite direction. Repeat *a*.

II (*b*). Forming a circle as in I (*a*). Gold joins the group and Jewel goes over to Columbus. After the 16th count the group holds a pose (hands held high in a circle, all facing center and right foot raised in back), until Jewel returns to the group.

III (*a*). Silk goes to Columbus and the others take the following step: Beginning with the right foot glide close backward away from the center two times and then glide close forward toward the center and repeat whole. Here Religion and Silk change places and those in the group join hands and take the waltz step around in a circle until Religion joins them. They then form into a single line, and with swaying motion, forward and backward they gradually move off stage rhythmically speaking the lines:

Waves of ocean,
Westward motion;
Sea and land,
Sea and land,
Blessed they who understand!

COLUMBUS

INTERLUDE I

WITCHES' DANCE

Music.—Hall of the Mountain King—Grieg's Peer Gynt Suite.

I. Entrance from either side and center.

Witches sneak on the stage in crouched position to center front. Bump into one another and startled run back to starting point. Again move center front, as they keep looking around to see if any one is watching or following (16 measures).

II. In a straight line face and take 12 slow running steps, 4 steps turn around, and run 12 steps back left. Leader then forms into a circle in 4 counts (8 measures).

III. Hands in circle facing center.

Take 8 sliding steps to right; take 8 sliding steps to left (8 measures).

Keeping hands, gradually in 4 counts and jerk; take deep knee bend position. Shake heads forward 2 times; right 2, forward 2, left 2, forward 2 and resume standing position in 4 jerks (8 measures).

IV. Slide 4 steps right, slide 4 steps left. Drop hands, run away from circle 4 steps, 4 steps turn

around, 4 steps to center, 4 steps turn in place and break off for the dialogue.

When this is finished join hands in a ring and circle around during song and with sliding steps, circle gradually moves off stage.

INTERLUDE II

DOUBTS AND FEARS

Entrance

"Doubts" come in from one side and "Fears" the other. Doubts reach the stage and swarm around the ship before the Fears arrive. When the Fears reach the ship the Doubts move off to one side and appear to consult. The Fears consult on the other side.

The Doubts venture to the front with eyes on Columbus, threaten, shaking heads from side to side, "You'll never reach land," and run backward to side of stage as the Fears sneak forward to say: "The Sea Monsters will devour you," making ferocious gestures with hands and faces. Then they run back as Doubts come out again pointing

one finger and saying: "There's only one way to India."

Fears come up again and say, "You'll fall over the edge of the Earth." Then both groups with shuddering gesture wail: "Oo!! Oo!! Drowned in the ooze of the Deep."

The Doubts and Fears then group separately and skip into circles on either side of the stage, taking hands.

Skip 16 counts to right, then 16 counts to left. The two circles join and skip 16 steps to right and 16 steps to left. Skip to center of circle 8 steps and backward 8 steps. Again to the center and at this point a crash is sounded indicating commotion and a cry of "Land Ahead" is heard.

The Doubts and Fears are motionless for an instant, then quietly and quickly scamper off stage.

SCENE IV

SECOND DANCE OF THE MOTIVES

Music.—"Anitra's Dance"—Grieg's Peer Gynt Suite.

Gold, Silk, and Jewel enter at rear of stage, position side by side. Laughter at entrance

and during the entire dance Motives look and gesture mockingly at Columbus.

Dance. I. Advancing diagonally forward left. Step L., swing R. Step R., swing L. Step L., draw R. Step L., draw R. Repeat 1 and last 2 counts substitute a turn in place.

Repeat again from the beginning starting with right foot and dancing diagonally toward rear of stage to starting position.

II. Take 4 skipping steps diagonally forward left, knees high and body erect. Then take 4 skipping steps diagonally backward left, with body bent slightly forward.

Repeat II moving diagonally forward right and diagonally backward right.

III. With light step, skip around Columbus and pause in front of him. In turn they speak to Columbus and withdraw laughing.

DEATH'S PANTOMIME

Music.—"Asa's Death."—Grieg's Peer Gynt Suite.

Death walks into the room apparently seeking victims and discovers Columbus.

In Pantomime she shows how, under various cir-

cumstances, Death claims victims. This is done as dramatically as possible and in turn interprets hanging, stabbing, sickness and old age!

Afterward she speaks.

MUSIC FOR "COLUMBUS"

Not already listed with the dances.

Procession in Scene II.

The following folk-song music is played to accompany the court procession at the beginning and the end of the scene:

(*a*) "The Contrabandiste"

(*b*) "La Cachucha"

(*c*) "Song from the Pyrenees"

in "One Hundred Folk-Songs," the Laurel Music Series, published by C. C. Birchard & Co., 221 Columbus Ave., Boston, Mass.

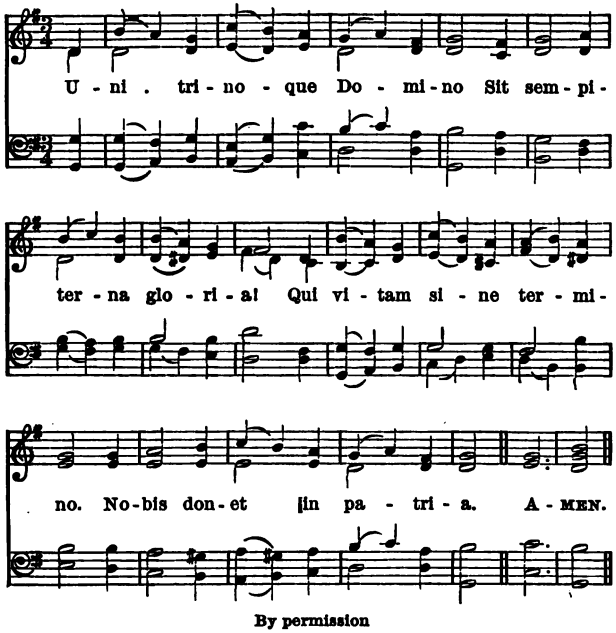
Chorus in Interlude II.

Words from poem, "Columbus," by Joaquin Miller.

Music—"Sail On, O Ship of State," by Rossiter Cole, in Laurel Music Reader—Published by C. C. Birchard & Co.

COLUMBUS

Hymn in Scene III.



By permission

Procession in Scene IV.

Chopin's "Funeral March," second movement, played softly during Vision.

THREE CENTURIES OF AMERICAN DEMOCRACY

A Patriotic Festival

Persons in the Festival

EPISODE I

GOODMAN GREENE.
GOODMAN FULLER.
GOODMAN WESTON.
GOODMAN BILLING.
GOODMAN DUNSTAN.
JOHN ENDICOTT.
MISTRESS FULLER.
SQUANTO.
PURITAN CHILD.
PURITAN YOUTH.
PURITAN WOMAN.
PURITAN GIRL.
PURITAN GUARD.
LORD OF THE MAY.
LADY OF THE MAY.
PRIEST OF THE MERRY-MAKERS.

Other Puritan Men, Women and Children, Indians, and Merry-Makers.

EPISODE II

JOHN HANCOCK.
SAMUEL ADAMS.
JOHN ADAMS.
RICHARD STOCKTON.
JOHN WITHERSPOON.
ABRAHAM CLARK.
RICHARD HENRY LEE.
FRANCIS HOPKINSON.
JOHN HART.
BENJAMIN FRANKLIN.
THOMAS JEFFERSON.
BENJAMIN HARRISON.
FRANCIS L. LEE.
EDWARD RUTLEDGE.
JOHN DICKINSON.
PHILIP LIVINGSTON.
ROBERT MORRIS.
A BOY.

About eight other men present.

AMERICAN DEMOCRACY

INTERLUDE I

YOUNG LIBERTY. COLUMBIA.

INTERLUDE II

COLUMBIA.
ATLANTIC SEABOARD.
ADVENTURE.
LIBERTY.
PROGRESS.
FATHER TIME.

ALASKA.
LOUISIANA.
TEXAS.
HAWAII.
FLORIDA.
OREGON.
CALIFORNIA.

} *Living map sections.*

EPISODE III

JIM WHITECLIFF.
JANE, *his wife.*
MARY, SALLIE, ELLEN, } *their children*
BEN ROGERS.
EMMA, *his wife.*
HENRY, *their son.*
UNCLE JOE, *everybody's uncle.*

AUNT HANNAH, *his wife.*
JUDGE MOORE, *an ex-Senator.*
'RASTUS, *a Fugitive Slave.*
MR. GEORGE OLIVER MORGAN.
JOHN GREEN, TOM ATWOOD } *from the gold fields.*

EPISODE IV

SCENE I

CAPITAL.
LABOR.
BOLSHEVISM.
STRIKE.
GREED.
MONOPOLY.

AMERICAN DEMOCRACY

Scene II

Four Poor Men.	A Sailor.
Four Poor Women.	A Minister.
Four Rich Men.	A Teacher.
Four Rich Women.	A Lawyer.
Five Children.	Democracy.
Industry.	Justice.
A Soldier.	Liberty.

Scenes in the Festival

EPISODE I

Afternoon of July 8, 1629 (day after midsummer).
A forest clearing just outside of Salem.

EPISODE II

July 4, 1776.
Independence Hall, Philadelphia.

INTERLUDE I

Just after the Declaration of Independence.
The cross roads, Union and Democracy, Anarchy and Monarchy.

INTERLUDE II

1803.
In the realms of Time.

EPISODE III

1855.
A clearing in the Middle West.

EPISODE IV

Scene I

The Present.
A Street.

Scene II

The Present.
The Hall of Democracy.

Description of Costumes

EPISODE I

CHARACTERS	COSTUMES
Goodman Greene Goodman Fuller Goodman Weston Goodman Billing Goodman Dunstan Puritan Youth Puritan Guards Puritan Men	Dark bloomers, capes, wide white collars and cuffs, high-crowned, broad-brimmed hats, and low-heeled dark oxfords.

John Endicott.—Similar to the above. Also wears a sword.

Mistress Fuller Puritan Child Puritan Woman Puritan Girl	Long gray or dark dress, white kerchiefs and cuffs, dark hoods with white bands around the face.

Squanto Indians	Brown suits, fur, feathers.

Lord of the May.—Light green bloomers, dark green coat, and green hat.

Lady of the May.—Lavender dress, pink and white garlands.

Merry-Makers.—Pink dresses, green dresses, garlands.

PRIEST OF MERRY-MAKERS.—Bright blue bloomers, blouse of yellow, blue and cerise stripes, trimmed with points and bells.

EPISODE II

SIGNERS OF THE DECLARATION OF INDEPENDENCE.—Low-heeled oxfords with silver buckles; dark bloomers; blue, green, black, gray, etc., coats; long-tailed cutaway; white stocks.

INTERLUDES I AND II

YOUNG LIBERTY.—Short, fluffy white dress, gold girdle, crown of gold leaves.

COLUMBIA.—Long white robe with drapery of red and blue from left shoulder; gold crown with stars.

ATLANTIC SEABOARD LIVING MAP SECTIONS } Long robes of dark blue. Pasteboard maps, colored deep rose, covering the front of the figure and reaching from the shoulders to the floor.

ADVENTURE.—Khaki breeches and coat, broad felt hat; red silk handkerchief round the neck.

PROGRESS.—Fluffy dress of green and white tulle; small white wings at sides of head.

FATHER TIME.—Long brown robe, long white hair and beard, hour-glass, scythe.

AMERICAN DEMOCRACY

EPISODE III

JIM WHITECLIFF, BEN ROGERS, UNCLE JOE, HENRY — Rough clothes, soft hats, handkerchiefs around necks.

JANE, EMMA, AUNT HANNAH — Full skirt, basque, bonnet.

MARY, SALLIE, ELLEN — Ordinary children's clothes.

JUDGE MOORE.—Black suit, stiff collar.

THE FUGITIVE SLAVE.—Old trousers, pink shirt.

MR. GEORGE O. MORGAN.—Cutaway coat, stiff collar.

JOHN GREEN, TOM ATWOOD — Rough clothes; carry shovels and picks.

EPISODE IV

CAPITAL.—Evening clothes, high silk hat, diamonds.

LABOR.—Overalls, old hat.

BOLSHEVISM.—Red robe made of strips to represent flames.

STRIKE.—Dull gray green robe, green horns.

GREED.—Yellow robe.

MONOPOLY.—Gold blue robes, yellow strings holding the drapery.

AMERICAN DEMOCRACY

POOR MEN.—Old working clothes.

POOR WOMEN.—Old full skirts, shawls.

RICH MEN.—Well-pressed modern suits.

RICH WOMEN.—Black velvet dresses, large hats, furs.

CHILDREN.—Ordinary clothes.

INDUSTRY.—Working clothes, carry a sledge hammer.

SOLDIER.—Army clothes.

SAILOR.—Sailor clothes.

MINISTER.—Gown; book.

TEACHER.—Plain blue suit, white collar, plain hat.

LAWYER.—Gown; brief case.

DEMOCRACY.—White draped robe, covered with a black domino.

JUSTICE.—Dark robe; sword held with both hands in front of the figure.

LIBERTY.—White robe with gold figures. Gold crown with long gold rays.

Settings and Properties

The stage can be simply arranged with gray curtains as a background, using only a few properties to suggest the different scenes.

Episode I

A Forest Clearing

Trees.
Wood for erecting schoolhouse and stocks.
Bundles of fur carried by Indians.
Cloth and beads to trade to Indians.
Gilded stuff for Lord of May.
Bell to toll for evening prayer at end.

Episode II

Independence Hall, Philadelphia

Tables, chairs.
Pictures.
Gavel and block for Hancock.
Declaration of Independence.
Quill pens and ink.
Bell to ring for Independence at the end.

INTERLUDE I

Cross Roads

Sign posts—"Union and Democracy," "Anarchy," "Monarchy."

Second curtain across back of platform.

INTERLUDE II

Bare Stage

Curtain at back for living map sections.

Dial and scythe for Father Time.

EPISODE III

A Clearing in Middle West

Spades.

Axes.

Stumps to sit on.

Pail of water for children.

Armful of wood for Henry.

Book for Henry.

Doll for Ellen.

Ball and jacks for children to play with.

Bundles to unpack.

Cot to lay slave on.

Water and towels to bring to slave.

Charred wood for Mary to blacken face with.

Gold for Tom to show.

AMERICAN DEMOCRACY

EPISODE IV

Scene I.—A street.

Street sign and proclamation.

Stick of charcoal to write proclamation.

Scene II.—Hall of Democracy

Hods and baskets.

Tools for Industry.

Lawyer's bag.

Platform for Justice and Liberty.

There is a fine opportunity in the Festival for Community singing of patriotic songs. The following program may be suggestive:

Opening Chorus.....America, the Beautiful

Before Episode II.....Yankee Doodle

Before Interlude I.....America

Before Interlude II,.....Columbia, the Gem of the Ocean

Before Episode III.....A Pioneer's Song

NOTE.—Words of pioneer songs may be found in Hamlin Garland's "A Son of the Middle Border"; "Freedom's Star" on page 45 is particularly good. Another appropriate selection is the Pioneers' Song in the "Masque of American Drama" by Albert Edmund Trombly.

Before Episode IV.....Dixie

Battle Cry of Freedom

Closing Chorus....The Star Spangled Banner

Three Centuries of American Democracy

EPISODE I

Time.—Afternoon of July 8, 1629, day after midsummer.

Place.—Forest clearing just outside of Salem.

A clearing in the forest is shown. John Endicott and several Puritans are beginning to build a schoolhouse. Some are erecting stocks.

G. Greene.

Let us make haste, as the sun begins to sink. Tomorrow when we come out to work, I will bring more men. This schoolhouse must be finished soon, else our children grow up in ignorance of God's Bible.

G. Weston.

But after it be finished? Are all willing to pay their share toward maintaining it?

G. Fuller.

We will call a town meeting to-night. I will suggest that the men who send their children to school pay for it. Then every man can give his views and decide whether those who receive no benefit from it should pay for maintaining it. What say you, Goodman Weston?

G. Weston.

I agree with you, for did we not say when we founded our colony that a man should pay only as large a subscription as he could without sin? And surely our school lays the foundation for our church by teaching our children to read the Bible.

G. Greene.

And how large is the school to be? Would it not be well to place the stocks here also?

G. Fuller.

Indeed it would be a suitable warning to our offspring who are inclined to be wayward.

G. Billing.

By the way, Brother Fuller, methinks it be time to do something about this troublesome village of Merrymount, a few miles from here. These people

who call themselves " Merry-Makers " are continually annoying us and our children both in work and in prayer.

Puritan Child.

Yes, and yesterday as we were walking a little distance from the town, we met some of these naughty children. They taunted and made fun of us, and called us " dismal wretches " and other bad names. They said we got up before daybreak to say our prayers, and that we had to go to school to an old queer teacher, while they played all day.

Child sobs and cries. Her mother, sitting near, comforts her.

G. Fuller.

This Thomas Morton, the leader, thought he was in too close restraint at Plymouth, and established this village of perpetual merry-making to the shame and reproach of all godly people.

G. Billing.

And moreover, they have not even a meeting-house. They never pray. Morton, in a spirit of wickedness, reads from a book.

G. Greene.

Not only that, but they traded firearms with the

Indians for furs and thus furnished the savages with arms that might be used against us.

Puritan Youth.

He surely is a wicked man. For, not content with doing that which our people had forbidden, he cheats the Indians by selling them black sand for powder and demanding more furs than was fair and just.

Puritan Woman.

Perhaps he thought that his crime would be lessened when he weighed out worthless sand instead of powder that might be used to our harm; but we claim that the savages must be dealt with fairly and honestly, otherwise they would look upon us who were willing to trade justly, as rogues and thieves.

Mistress Fuller.

Morton erected this May-pole, the banner staff of that gay and godless colony. Dressed in fantastical and clownish costumes they dance round the May-pole the whole day long.

Puritan Girl.

They say that our festivals are fast-days and our chief pastime is the singing of psalms. And if we

wanted to dance or even thought of it, we would sit in stocks for an afternoon; or if we danced, it would be around the whipping-post, which they term the " Puritan May-pole."

Goodman Dunstan enters at this point.

G. Dunstan.

Brethren, know you that our good Governor Endicott, together with a few of our good citizens, has been gone this whole day to Merrymount? Pray that he bring the villains back with him!

The Puritans, in chorus.

Pray God he does!

Two Indians now enter with bundles of fur.

G. Greene.

Good-day to you, red brethren.

Squanto.

Good-day, paleface. Red man come trade furs.

G. Greene.

What will you have for them?

Squanto.

We want fire-water.

G. Greene.

Nay, you need cloth for your squaw and little pappoose.

Squanto.

Me take only fire-water. When you no give, we go to people of Merrymount.

G. Greene.

We will not give you fire-water. You know how much it harms you. If you do not care to take cloth, you must find some other place to trade.

Indians hesitate.

Squanto.

We take cloth. Squaw much need.

Indians hold out furs.

G. Greene.

They are very good furs, my brother. I will give you this cloth and these beads in return. Does it please you?

Squanto.

We take.

They move off the stage.

G. Greene.

Good-day, red brethren. Peace be with you and your tribe.

Indians.

Grunting.

Good-day.

G. Fuller.

Methinks it about time for us to cease our labors. The sun has disappeared below the horizon. Ah! But what is this noise I hear? Can it be Brother Endicott returning with his prisoners?

The Puritan Men.

It is! It is!

Enter John Endicott, Lord and Lady of the May and other Merry-Makers, who are surrounded by Puritan Guards. The Merry-Makers are clothed in dazzling and fantastic garments. Their faces are drawn but defiant. To the left of Endicott, guarded by Puritan Officers, is the Priest of the Merry-Makers. He is clothed in long, black priestly garments decked with flowers, in heathen fashion, and wearing a chaplet of the native vine leaves.

Endicott.

Ye Puritans, we have before us as prisoners these hated Merry-Makers whom God has permitted us

to capture. Before you, brethren, are men who have sported with life; who have lived riotously; who have ignored the future and mocked our God. What punishment will ye have for them?

G. Fuller.

Standing in front of Endicott.

Let the whipping-post be their punishment!

G. Dunstan.

Nay, we shall brand and crop their ears!

One of the Puritan Guards.

What shall we do with this godless priest of the Merry-Makers?

Endicott, grimly frowning, extends his hand sternly toward the priest.

Endicott.

Thou art the man who could not abide the rule even of thine own corrupted church, and hast come hither to preach iniquity, and to give example of it in thy life.

The Guard.

How many stripes for the priest?

Endicott.

None as yet. It must be for the great general

council to decide whether stripes and long imprisonment, and other grievous penalty, may atone for his transgressions. Let him look to himself! For such as violate our civil order, it may be permitted to show mercy. But woe to the wretch that troubleth our religion!

G. Dunstan.

Where are the Lord and Lady of the Merry-Makers?

Endicott.

Stretching his hand toward the Puritan Guards who are surrounding the Lord and Lady.

Bring hither, I pray thee, the Lord and Lady of the May.

The Officers and the Lord and Lady of the May come to front of stage. The Youth is clothed in glistening apparel, with a scarf of the rainbow pattern crosswise on his breast. His right hand holds a gilded staff and his left grasps the fingers of a fair Maiden, as gayly decorated as the Youth. Bright roses glow in contrast to her dark, glossy curls and over her dress are scattered beautiful flowers.

A Puritan Voice.

Methinks the dignity of these shining ones will not be fitted with less than a double share of stripes.

Endicott rests his hand on his sword and closely surveys the dress of the hapless pair. The youth has dropped his gilded staff and thrown his arm about the Lady of the May, who leans against his breast. They look at each other and then into the grim Captain's face.

Endicott.

Youth, you stand in an evil case, thou and thy maiden wife. Make ready presently, for I am minded that ye shall both have a token to remember your wedding day!

Lord of May.

Stern man, how can I move thee? Were the means at hand, I would resist to death. Being powerless, I entreat! Do with me as thou wilt, but let Edith go untouched.

Endicott.

What sayest thou, maid? Shall thy silken bridegroom suffer thy share of the penalty, besides his own?

Lady of May.

If it be death, lay it all on me!

Endicott's stern face softens as he smiles at the spectacle of love before him.

Endicott.

If among the spoil, there be any garments of a more decent fashion, let them be put upon this May Lord and his Lady, instead of their glistening vanities. Look to it, some of you. (*A few Puritans leave in search of some garments.*) There be qualities in this youth, which may make him valiant to fight, and sober to toil, and pious to pray; and in the maiden, that may fit her to become an ideal Puritan woman.

G. Dunstan.

Let us go home then with our wives and children. The time for evening prayer draws near.

Goodmen.

Yes, let us go.

The Puritan Men, Women and Children go off the stage, leaving Endicott and the Lord and Lady of the May.

Endicott.

I will spare you both if you will promise to lead useful lives in our colony in the future.

Lord and Lady, together.

Oh, we will, sir! We swear.

Endicott.

Solemnly.

You are free. (*In gratitude, the Lord and Lady fall on their knees in front of Endicott.*) You wish my blessing? Very well, let it be a token.

As the bell tolls for evening prayer, Endicott places his hands on the heads of the kneeling couple.

AMERICAN DEMOCRACY

EPISODE II

Time.—July 4, 1776.

Place.—Independence Hall, Philadelphia.

The tables of the room are arranged in a semicircle. Several men are seated at them, busily writing. Some delegates are pacing the floor as if absorbed in deep thought. A few of those just entering form small groups in various places. Chief of these groups is the one centered about Samuel Adams. His voice can be heard above the general buzz of conversation saying, "George III shall no longer govern these colonies! We must and shall be free!"

Applause from those who agree with him, while R. Morris and J. Dickinson, who have just entered, show their disappointment by the shrug of the shoulders and the toss of their head.

John Hancock enters and takes his place. The delegates seat themselves at the tables.

Hancock.

Rapping on desk with mallet.

Gentlemen! the meeting is called to order. We have difficult problems before us to solve. Is the

Committee on the Declaration of Independence ready to report?

Harrison.

Mr. President.

Hancock.

Mr. Harrison.

Harrison.

The Committee has drawn up a document declaring the Independence of the Colonies of America. The declaration has been drafted to the best of their ability and is now ready to be submitted to this honorable body.

Hancock.

You have heard the report of the Committee. What is your pleasure?

Stockton.

Rising.

Mr. President.

Hancock.

Mr. Stockton.

Stockton.

Mr. President, since the delegates of New Jersey were absent from the last session of Congress, they

would like to be informed concerning the steps leading up to the drafting of this document. May the New Jersey delegates be favored with the reading of the resolution of the last meeting?

Hancock.

Is it your pleasure to favor the gentlemen from New Jersey?

S. Adams.

I move that we have the resolution read.

A. Clark.

I second the motion.

Hancock.

Will the Secretary please read the resolution made by the gentlemen from Virginia?

Thomson.

Rising.

"Resolved, that the colonies are, and of right ought to be, free and independent."

Dickinson.

Mr. President.

Hancock.

Mr. Dickinson.

Dickinson.

I make a motion that this resolution be accepted.

Stockton.

I second the motion.

Hancock.

The motion has been made and seconded. All in favor, rise. (*All men rise.*) The decision is unanimous. Is it your pleasure to hear further from the Committee on the Declaration?

Dickinson.

Mr. President.

Hancock.

Mr. Dickinson.

Dickinson.

The country ought not to be rashly committed to a position, to recede from which would be infamous, while to persist in it might entail certain ruin. A Declaration of Independence would not strengthen the resources of the country by a single regiment or a single cask of powder; while it would shut the door upon all hope of accommodation with Great Britain; and France and Spain would become very jealous of a new power in the West.

J. Adams.

Mr. President.

Hancock.

Mr. Adams.

J. Adams.

Gentlemen, I firmly believe the acceptance of this declaration to be the only wise step for us to take. Our citizens have suffered murder and imprisonment; our towns have been burned; our liberty taken from us. We are slaves of a tyrant who will never relent. Gentlemen, the time has come to take our fate into our own hands. Let us put our trust in God, and fight to the last to throw off the bonds of the oppressor.

Applause.

Witherspoon.

Mr. President.

Hancock.

Mr. Witherspoon.

Witherspoon.

Gentlemen, the country is not only ripe for Independence, but it is in danger of becoming rotten for the want of it.

Livingston.

Mr. President.

Hancock.

Mr. Livingston.

Livingston.

That a true crisis is upon us is evident to every one. I think we should have time to give this great and momentous question more thought. May we not postpone this affair until we are more ready for it?

S. Adams.

Mr. President.

Hancock.

Mr. Adams.

S. Adams.

I move that we postpone the measure until a more favorable time.

Morris.

Springing quickly to his feet.

I second the motion.

Hancock.

All in favor of postponing the declaration, please signify by saying, "Yea."

A small boy bursts into the room, very greatly excited and out of breath.

Hancock.

What is it, boy? What is the trouble? Quick! do not keep us waiting.

Boy.

Sir, the English troops are just off the coast of Staten Island. The King has hired Hessian soldiers to come to his aid.

The boy leans against the wall out of breath.

J. Adams.

What an outrage! What a humiliation! An English King to have hirelings fight against his own people. And how, may I ask, can we expect to get our rights if we do not unite and declare ourselves independent of this English tyrant? Now is the time to unite and declare ourselves free. I repeat, now is the time. We must all hang together.

Franklin.

If we don't hang together, we must all hang separately.

Hancock.

Gentlemen, what is your pleasure concerning a Declaration of Independence?

Cries of "Question! Question!" fill the air.

Hancock.

All those in favor of signing the Declaration as drawn up by Committee respond by saying, "Yea."

All respond except Dickinson. Thomson hands the Declaration of Independence to Hancock. While Hancock is writing Witherspoon stands by him.

Witherspoon.

This noble instrument on the table which insures immortality to its author, should be subscribed this very morning by every pen in the house. Although these gray hairs must descend into the sepulchre, I would infinitely rather they should descend by the hand of the executioner than desert at this crisis the sacred cause of my country.

Hancock finishes signing the Declaration.

Hancock.

There! John Bull can read that without spectacles. Now let him double the reward for my head. (*To boy.*) Run and tell your grandfather to ring the bell.

J. Adams.

We shall make this a glorious and immortal day. All that I am, and all that I have, and all I hope in this life, I am now ready to stake on this Declara-

tion. Live or die, survive or perish, I am for the Declaration of Independence, now and forever.

Boy.

Heard from behind the scenes.

Ring, grandfather! Ring! Ring! for Liberty!

Bell rings. Shouting and rejoicing. The men withdraw.

AMERICAN DEMOCRACY

INTERLUDE I

Time.—After the Declaration of Independence scene.

Place.—The cross roads, Union and Democracy, Anarchy and Monarchy.

After the Independence scene, a second curtain, drawn across the back of the platform, rises. A little girl, dressed as Liberty, appears. She stops in confusion when she reaches the cross roads of Union and Democracy, Anarchy and Monarchy.

Liberty.

Three ways, I know not which to go,
All seem most beautiful to me;
Down there sweet flowers seem to grow
Down there a shady wood I see,
And both seem traveled oft before;
But yonder road is rough and high
And worn by no near passer-by.

Columbia enters just as Liberty is taking the road to Monarchy.

AMERICAN DEMOCRACY

Columbia.

Fair child, yield not to flowers and trees
That seem to offer wealth and ease.
Those often traveled highways lead
Through mires of discontent and greed
To death.
Though far it seems and rough and dread,
This way your feet must seek to tread.

Liberty objects at first, but is finally led off by the road to Union and Democracy.

INTERLUDE II

Time.—1803.

Place.—In the realms of Time.

Columbia enters, attended by her romping children: Liberty, Progress, Adventure, and Atlantic Seaboard.

Adventure.

Mother, we must have more room to play in. We are all cooped up here. I have no freedom at all, and we are all tired of little Atlantic Seaboard.

Progress.

Just what I have been saying! We must have more space. Perhaps you think Adventure and I like to go tagging along with Atlantic Seaboard—that child!

Liberty.

Running with head thrown back.

Give me a chance to breathe!

Atlantic Seaboard.

Yes, Mother, I wish you would get some one else for them to play with. I am almost pushed into the ocean, now.

Columbia.

One at a time, one at a time, children! My head still aches from the strain of that awful Revolution. You shall have your new playground in time.

A knocking at the door is heard.

Columbia.

Who is there?

Voice from without—"It is Time, Father Time."

Columbia.

To Progress.

Go, Progress, open the door. (*To Father Time.*) Come in, Father Time, and help me with these troublesome children. They are clamoring for more playground.

Father Time enters.

Father Time.

Oh, I can help you, Columbia, for I have a host of new playfellows for your children.

He draws aside the curtain and the living map sections, Alaska, Louisiana, Texas, Hawaii, Florida, Oregon, and California, come rushing in. Adventure, Progress, and Liberty clap their hands in glee and rush to meet the newcomers. Columbia looks a little doubtful.

Columbia.

Why, who are they? Are they fit mates for my children?

Father Time.

Dismiss your fears, Columbia. In time they shall become as your very own. (*Taking out his dial, he turns to the revelers.*) 1803 now! It is Louisiana's turn to stay.

Atlantic Seaboard.

Oh, I want her next to me! Can't we be twins?

Father Time.

Tack them together.

Columbia.

Just the thing! Come, Progress, Liberty and Adventure, help Father Time fasten Louisiana to Atlantic Seaboard.

Atlantic Seaboard and Louisiana are tacked together.

Father Time.

Come, you other children of mine, clear out! It is only 1803. Not yet time for you to be born.

Father Time hurries them along and they go reluctantly.

Florida.

I shall come next.

Texas.

It will soon be 1846.

Little Hawaii.

I can't come until 1898.

The children of Columbia dance about Atlantic Seaboard and Louisiana and sweep them off the stage.

AMERICAN DEMOCRACY

EPISODE III

Time.—1855.
Place.—A clearing in the middle west.
Jim Whitecliff and Ben Rogers enter.

Jim.

Well, Ben, this is home. How do you like it?

Ben.

I like the thought of having finished our journey. It was pretty fine to wake up this morning and find that we didn't have to pack off again.

Jim.

We're on a main trail. That is something. Folks will be passing near by to and from the coast country.

Ben.

That will make it less lonesome, especially for the womenfolks.

Jim.

And the river only a few miles beyond!

Judge Moore enters.

Ben.

Well, Senator, how are you feeling to-day?

Judge.

Almost cured. My health has improved with each mile traveled.

Ben.

This climate will make a new man of you. After a year out here you will be in great shape to go back to Washington again to help keep Congress straight.

Jim.

It was straight enough when it passed those liberal land laws making these public lands cheap enough for men like us to buy them.

Ben.

It's a good government that gives the poor man a chance.

Judge.

You are right, Ben, ours is a good government. It is a government based on the right ideals: co-operation with others, obedience to law, the privilege of voting, freedom of religion and universal education. If we all hold to these ideals we can't go far astray.

Jane Whitecliff and Emma Rogers enter.

Emma.

This life may be all right, but I'd much prefer being back in the old home town where I have friends and neighbors. Wouldn't you, Jane?

Jane.

Where my husband chooses to go, I'll go, and be content. Of course there'll be hardships, but how happy we'll be when Ben and Jim become prosperous, and they will, I'm sure.

Judge.

You'll soon have neighbors, Mrs. Rogers. It will not be long before all of these lands are bought.

Jim.

They are coming. The immigrants are finding this a country worth coming to. They are glad to help settle and build up a west for the sake of getting a home.

Uncle Joe enters.

Uncle Joe.

Great place, boys! Great place! Them folks as want to go to California can go, but I don't take no stock in this gold business. No honest body in this old world ever got rich without work. The poor fools what think the gold's out there right

ready to jump up in their pockets is going to get mighty left.

Aunt Hannah enters.

Uncle Joe.

This is the land, boys. Work hard and git your new fangled farm machines and we'll make things hum.

Aunt Hannah.

I've heard a lot about these new inventions. They tell me that by usin' these reapers and mowers for cutting grain and grass a farmer can do as much work in a few hours as he could do before in a week.

Uncle Joe.

Lots of new inventions since I was a lad. Great country!

Jane.

Yes, I'd like one of those new sewing machines.

Emma.

With three girls you need one.

Aunt Hannah.

Land's sake! Next thing they'll have a contraption for knitting socks.

Uncle Joe.

Guess so. They have a steam printin' press that'll turn out as many as two hundred four page papers a minute. Great country.

Ben.

Now even the poorest man can see daily a fresh history of the world's doings.

Judge.

Clay and Webster have talked to the whole country through the press, and have done much to strengthen our government.

Aunt Hannah.

Well, I think some folks around here better strengthen their muscles just now and begin swingin' an axe or two if we're to get a roof over us by winter.

Enter children. Mary and Sallie carrying a pail of water, Henry bringing an armful of wood. Ellen follows, dolls in arms.

Aunt Hannah.

Bless my heart!

Ellen.

Mother, if people go, and go and go west, there won't be anybody left back east, will there?

Jane.

But, Ellen dear, more people from over the sea are coming to this country every day.

Ellen.

Now, Mother? Why?

Jane.

Judge Moore, I resign in your favor. Do entertain my baby while I help with this unpacking.

Judge.

To Ellen.

How? On great steamboats. Why? Because this is a good country to come to, a very good country.

Uncle Joe.

I remember that terrible potato famine in Ireland brought the Irish over here thick and fast—thousands of them. Then "hard times" in other countries drove thousands of other folks over too. They all found this a pretty place to call home, sweet home.

Judge.

The best thing about our growing is the spreading of our ideals of government. Whenever we gain land, democracy gains power. This growth

has stimulated the extension of suffrage; it has strengthened confidence in local self-government.

Jim.

And it has surely brought about better means of transportation and communication.

Uncle Joe.

Fulton's folly wasn't such a joke. That old log kept goin' pretty well, and a lot of other logs too.

Ben.

You are right, Uncle Joe.

Uncle Joe.

Guess there wouldn't be so many people out west here if steamboats hadn't been put on rivers and them great lakes. And that steam-wagon! That was made back in '28. Well, folks, that did move things along right smart. Why, 'fore long trains was runnin' most every which way. Speaking of changes, why, when I was a young fellar most men-folks drunk liquor every day, and some of 'em all day. Got so bad some folks made a temperance society. Done a lot of good, too. Why, two or three years back Maine made some prohibition laws.

Emma.

It's a fine thing to live in a country where people care about their fellow-beings.

Judge.

Yes, Mrs. Rogers, the people of this country are not only a free people but a kindly people, interested in each other. Humanitarian reforms may be seen along many lines, for side by side with growth of democracy is going a stronger feeling of public responsibility towards the poor, the weak, the friendless, and even the criminal.

Uncle Joe.

Yes, siree, they made a fine new penitentiary 'bout twenty years ago and give each prisoner a nice little room all to himself.

Jim.

Just see how our schools are improving and spreading.

Mary.

Come on, Ellen. Come on, Sallie and Henry. Let's unpack our books.

Jane.

Children! Hush! Listen!

A noise as of some one running is heard.

Emma.

What is the matter?

Fugitive Slave enters, running.

Slave.

Oh, Marse, Marse, sabe me, please sabe me. I bin runnin' days an' days. They're atter me, they're atter me, and I can't go no further.

Jim.

No one will hurt you here. Where have you run from?

Slave.

I runned away from my marster, an' he's atter me wid dogs. (*Wailing and trembling.*) Oh, Marse, don't let 'em get me.

The Slave, fainting, is caught by men and laid on a cot. Women rush to aid.

Jane.

Run, Henry, and fetch some water.

Emma.

Poor man, he must have had a hard day. What a pity these black folks have to work from morning till night for nothing. Get some towels, Mary.

Jane.

And some of them are treated worse than dogs. Here, Henry, right here with that water.

Aunt Hannah.

Well, if we should get every one to read "Uncle Tom's Cabin," I'm sure this country would soon be all free, and not just *white* free.

Sallie.

Come on, let's play Topsy and little Eva.

Mary.

Goody, goody! I'll be Topsy.

Blackens face with charred wood and jumps about. The little girls go out.

Emma.

He is coming to. Aunt Hannah, will you get something ready for him to eat?

Aunt Hannah.

Yes. Poor man.

Aunt Hannah goes out.

Ben.

That's all very fine, but if they don't do the work who will? It seems to me we need their labor now

as never before. Our inventions are calling for more laborers all the time. The cotton gin fairly shouts for more and more laborers to pick cotton to keep it fed; the steamboats and railroads call for more cleaned cotton to take to northern cities for the fast growing mills. And how can the South meet this great demand if they have no slave labor?

Jim.

How does the North do its work? How does it operate its mills? build its railroads? its canals? its steamboats? How farm its land? With slave labor? No!

Judge.

At the north the laborer is free; whatever he earns is his own. At the south he is not free; what he earns is his master's. The North with free labor has steadily increased in population and wealth; the South with slave labor has made but little real progress.

Jane.

No man in this free country has the right to tell another man that he must do a thing and offer him nothing in return. The laborer is worthy of his hire.

Emma.

Hush.

The Slave, regaining consciousness, looks about from one to the other.

Jane.

Come now, my good man, and have something to eat. You must be hungry.

Slave.

To the men.

But you won't sen' me back? You won't sen' me back?

Jim.

No, 'Rastus, you're safe here. But why did you run away?

Slave.

I wuz sol' to a new master not long ago, a hard, cruel master. He beat me—beat my body en beat my heart. I couldn't stand it no longer, so I up 'n' run away.—Dey mus' be atter me with dogs en guns.

Henry.

Big dogs?

Slave.

Yes, siree, boy. Some white folks helped me 'scape. They took me 'cross a river, en hid me day

times, en gib me somethin' to eat 'long the way. But the last I had to eat wuz days ago, I thinks. I bin sa skeer'd, I bin runnin' ebber since.

Emma.

You need not be afraid any more, 'Rastus. No one will hunt for you out here. Now come and eat.

The Slave, Emma and Jane go out.

Jim.

Tell me, Senator, do you think we are right in aiding this runaway?

Judge.

To my knowledge, I have never disobeyed an act of Congress, but I must refuse to send back to the South a fugitive slave. You are doing what is right, I believe. I say with Senator Seward, "On this point I feel that there is a Higher Law than that of Congress—a divine law of justice and freedom which forbids us to give the help demanded by the South."

Ben.

But isn't this driving deeper the wedge that is forcing the North and the South farther and farther apart?

Judge.

Perhaps it may seem so. But our Federal Union must be preserved and must be preserved free. Even war may come but the wrong must be overcome—and it will be.

Ellen, Mary, and Sallie enter.

Sallie.

We're bringing company.

Mary.

See them tying their horses. (*To persons off stage.*) Come on. This is our camp.

John Green and Tom Atwood enter.

Jim.

Welcome, strangers. Welcome to our camp and its comforts.

Henry.

Hotel Fresh Air.

John.

Hope we're not intruding. We just couldn't withstand the invitation of these charming young ladies, so here we are. My name is John Green, and this is my pardner, Tom Atwood. We're headed east.

Jim.

Glad to meet you both. My name's Whitecliff—Jim Whitecliff—from Jersey. Just arrived.

Ben.

And I'm Ben Rogers. How do you do? And you? These are the three small Whitecliffs.

John.

Pointing to each as he names her.

Ellen, Sallie, and Mary.

Aunt Hannah.

Come, Jane. Come, Emma. We have callers.

Jane and Emma enter.

Ellen.

Oh, John, tell them where you have been.

Jane.

Child! Mr. ———

Jim.

Green.

John.

That's all right, Mrs. Whitecliff, Ellen and I are old friends. We've known each other ever so long—fifteen minutes, I do believe.

Henry.

You've not been to California?

John.

That's just where we have been.

Uncle Joe.

And glad to get back, I'll bet.

Tom.

Glad to get back rich, sir.

Shows gold.

All.

Gold!

Jim.

Are you short of settlers in that state?

Jane.

There must be many hardships in making this journey you have made.

John.

Hardships! You have no idea how many perish on this trip across the continent, and they tell me that many, going by sea, die of sickness contracted in crossing the Isthmus of Panama. From the Rocky Mountains to the Sierras the track of the

emigrants is marked by skeletons of horses and oxen, and by barrels and boxes, household goods thrown away along the road.

Tom.

Many turn back discouraged, but over eighty thousand men succeeded in reaching California in '49.

Jim.

And are they all getting rich? Is there enough gold for all?

Tom.

There may be enough for all. Some are going to be disappointed about finding this gold, but they are going to find that gold is not all there is in California. The real wealth of that land will be found in its soil.

Henry.

To John.

What are you going to do with all of your money?

John.

Now that I'm rich, I'm going to stop work. I've made my fortune and I'm going back home to my wife and children. We are going to have a good

time. I'll build the biggest house in town, and have servants all over the place. There's no use doing any more than necessary when you don't have to.

Ellen.

And have all the oranges you want.

George Oliver Morgan enters.

Morgan.

Fine spot, folks! Goin' or comin'?

Jim.

Well, Morgan, where did you drop from?

Morgan.

Just dropped in from New York City.

Jim.

I suppose you, too, have the gold fever. Are you on the way to the gold fields?

Morgan.

Yes, yes, I have the gold fever, sure enough. And I'm goin' west; but I'm taking my gold mine with me to make sure of it.

Bill.

What?

Morgan.

Look out yonder. See them men? They're Swedes, fresh from Sweden. They're my gold mine.

Jim.

Immigrants?

Morgan.

Sure as you know. Picked them up at a New York dock several weeks back. Am takin' 'em west for their health. (*Laughs.*) And my health, too.

Jim.

Contract labor?

Morgan.

Pretty good contract for me,—much work, little pay. They don't know the difference. It looks big to them and bigger to me. Everybody's gettin' rich these days and I don't mean to have George Oliver Morgan left out in the gettin'.

Aunt Hannah.

Well, Mr. George Oliver Morgan, I've never before set eyes on a labor swindler, but if you're one you ought to be ashamed to show your face among honest people.

Jim.

Auntie! Auntie!

Morgan.

That's all right, Jim, them foreigners'll call me worse'n that 'fore long. I won't see women folks for a long time after I leave this clearin'. Be glad to hear the lady speak.

Aunt Hannah.

Glad to hear me! Then listen well—and think on it. You've been down to New York City and snatched up a lot of poor ignorant foreigners who've come to this country expecting to find conditions denied them in their own lands. They have sought a land of hope and promise—perhaps been lured here by wild tales of how many men get rich over night. They are seeking justice here or looking for opportunity, expecting freedom.

Morgan.

Freedom! I should say they were! One of my gang is back in New York because of his big idea of freedom.

Henry.

Tell us about him.

Morgan.

It was funny. The poor fool thought that the fruit on one of them dock push carts was a free lunch 'specially prepared and ready for newcomers.

Children.

Yes, yes, go on ——

Morgan.

Well, Oscar helps himself and starts on to pick up gold from the streets. (*Laughs.*) When the fruit man yells for the police, there is a general scramble, endin' in Oscar's landin' in jail and missin' this go-west excursion.

Ellen.

And nobody to help him?

Emma.

Poor man! How terrible to land in a new country and find no one to help you understand its ways, or aid you when you are in trouble.

Morgan.

Laughingly.

Who knows? He may be better off'n that flock out there.

Aunt Hannah.

Better off? Yes, he may find help, for surely there are true Americans who will soon see that these immigrants are not so treated. And you laugh about that. You stand there and take that as a joke. Remember, Mr. George Oliver Morgan, that the America of to-morrow is in the makin' this minute, and you had better give some attention to the kind of stone and mortar you're usin'.

Jim.

Morgan, I think Auntie is right. And besides, won't this cheap labor bring down the wages of our own American labor? Are not men like you stirring up labor troubles?

Morgan.

Well, folks, as I said before, some go to California to get rich; others don't. They say the West is fine for the health. Guess I'm not quite far enough west. This climate right here right now's much too warm for me, so I'll travel along with my gold mine—Good-bye. No hard feelin's.

Morgan goes out.

Jim.

Good-bye, Morgan. Think it over.

John.

Friends, I've been thinking about several things since our friend Morgan arrived. I have decided not to stay back east and live in ease on this gold I have fortunately found. No, this gold shall work and so shall I. If Tom is willing, we will buy land on the river not far from here. This is a wonderful location. We'll make the railways and people come. We'll bring our families here. Others will follow. We will build a factory on the river bank. These trees we'll turn into furniture so much in demand both in the East and in the West. My gold shall not give my family alone happiness and comfort. It shall make possible the happiness and comfort of other families. It shall make it possible for honest men to work for honest wages.

All.

That is splendid!

Tom.

I'll stay by you, John. We'll be partners still.

Judge.

My boys, you have caught the vision of the new day. Others will catch that vision too and will work to advance the democracy for which men before us have given their lives. America will con-

tinue to be what she has made herself, a nation of united and strong, of self-reliant freemen. This alien element will be assimilated. We must have faith in ourselves—and a vision large enough to see beyond sectional differences; a heart true enough to respond to the heart of all humanity. We are building upon the foundation laid by our fore-fathers—building for to-morrow, the to-morrow when there shall be no North, no South, no East, no West; a to-morrow that shall dawn upon our goal attained,—a true democracy.

AMERICAN DEMOCRACY

EPISODE IV

SCENE I

Time.—To-day.

Place.—A street.

Labor and Capital enter. They rudely jostle each other.

Capital.

I wish you would learn your place.

Labor.

Who are you that you should tell me where it is?

Capital.

Who am I? I am your benefactor, your employer, and your master. You are dependent upon me for your existence.

Labor.

With Strike's help, I can make you beg for yours.

Capital.

Your weapon shoots both ways. It's you, your wife, your children who will starve, and then you will come, and cringe, and beg, and I'll laugh in your face.

Labor.

Well, Capital, I guess we have a few matters to settle, but the sooner we do it, the better for us and for the Public, who are now in terror of us both.

Capital.

You and your friend Bolshevism are continually making trouble for me. Take my advice, Labor, drop that friend of yours.

Labor.

Your friend, Greed, is a menace to my rights.

Capital.

See here, Labor. I'll admit I have befriended this Greed a little too much. It would be easier to get along in this world, if we were not so hostile to each other. Now, Justice, who has always been on my side ——

Labor.

We both claim her. Suppose we give her a chance to speak for herself ——

Capital.

My hand upon it, Labor. Justice shall meet us this very night in the presence of the Public, and we shall abide by her decision.

Labor.

Let us call old and young, and rich, and poor—all who have suffered in our strife.

Capital.

We'll write a proclamation now and here and tack it to this post.

Together they prepare a poster and having pinned it to the post, shake hands and withdraw. Enter Bolshevism, Strike, Greed and Monopoly. They first read the poster.

Bolshevism.

Labor will associate with Capital. Ha! ha! He will go to a meeting and settle so peacefully without any bloodshed. It shall not be.

Strike.

We must not let Labor go to Capital's party. Justice to rule! Labor is a fool! Become friends with Capital and lose all authority to strike! Never! Not while I live and move and have my being.

Struts up and down the stage.

Greed.

And Capital so earnestly desires to associate with Labor. To think that Capital has deceived me so,

is enough to make my blood boil. He was so like me that one would think we were twins. My very thoughts were his, and now he has turned traitor!

Monopoly.

I have it! Let them have their gathering of peace—oh, yes! But we'll be there and seize this Justice—we'll monopolize her!

SCENE II

Enter a group of poor persons, shawls over their heads, and empty hods and baskets in their hands.

First Poor Man.

It reads, "To meet Justice!"

Second Poor Man.

The forerunner of another strike, no doubt!

Third Poor Man.

Look at my empty hod; the children, too, are hungry.

Fourth Poor Man.

It has ever been thus; we are squeezed to death between Labor and Capital.

They nudge each other and stare as a group of richly dressed men and women come upon the stage.

First Rich Man.

What is going to happen to-night?

Second Rich Man.

How do I know? My chauffeur ran me into that proclamation. I left him mending a damaged car, and I am here to see the fun.

Third Rich Man.

Don't speak so lightly of the occasion; this coming together of Labor and Capital is the best thing that has happened in a long time.

Fourth Rich Man.

You might suppose that the millions we have spent for libraries and better tenements would have ended the bitter strife between Labor and Capital long ago.

Third Rich Man.

I, for one, shall welcome a Justice that recognizes better than Labor the extent of our efforts.

The Rich Men withdraw to a distance from the Poor Men, and talk among themselves. Two or three Children come running upon the stage.

First Child.

Timidly addressing the group of Poor Men.

Can we play tag in here?

Second Child.

Dragging First Child along.

Oh, I'm too tired to play. I had to work nine hours to-day ——

Third Child.

If my dad gets a job, I can go to school. I don't know anything.

Fourth Child.

No school for me! I'm going to the park to see the animals. Say, what are we here for?

Fifth Child.

Sh! don't be making a row or the cop will get you. There's the man now who makes us work. Hurry! let's hide behind them swells.

Industry enters. He is represented by a man in working clothes with tools of his trade. He addresses the Poor.

Industry.

What's all this nonsense between Labor and Capital? I couldn't have come to-night except for a

strike in my factory—and time on my hands. Hello! What are my children doing over there?

Takes a stride in their direction, but everybody's attention is diverted by the entrance of a Soldier and a Sailor, followed by three of the professions—a Minister, a Teacher, and a Lawyer. The people wave and the Soldier and Sailor salute. The three of the professions seem to be holding a controversy.

Lawyer.

Let arbitration settle this dispute between Labor and Capital. Justice is always found in law.

Teacher.

I believe that education of heart, of body, and of mind, can make public opinion the power for the right that moves the world.

Minister.

Add the grace of God, and I will say "Amen" to that.

Enter a Veiled Figure, Democracy, in disguise in black, who threads her quiet way from group to group. Whispered questions speak the curiosity. The buzz

of voices is resumed. Labor and Capital appear.

The Crowd.

Let us see Justice. Show us Justice. Where is she?

Labor.

Fear no bombs. We have come to follow the dictates of Justice. I have denounced Bolshevism and Strike.

Capital.

Well, my good friends, we have just overheard a little of your conversation. We want to assure you that this meeting is no trick. Labor and I see that we have been wronging not only ourselves but you also. So we called this meeting to try to settle the difficulties, to settle our problems before all of you.

Applause. Justice enters, slowly, dressed in a simple flowing robe with the design of a sword in the middle, reaching from neck to floor.

Crowd.

Peace, give us peace!

Justice takes her place on a slight elevation between Labor and Capital. She seems about to speak. From the sides come

Bolshevism, Strike, Greed, and Monopoly. Greed and Monopoly steal toward Justice, while Bolshevism and Strike try to work havoc in the crowd.

Monopoly.

Seize Justice. Bind her fast!

Bolshevism.

Kill, slay, burn, destroy!

Strike.

I can butt like a goat.

The Soldier, the Sailor rush upon Bolshevism, but she eludes them to be confronted by the figure in black. Strike is caught between Labor and Law. Greed and Monopoly are laid low by Capital.

Democracy.

Throwing aside her black robe.

Stay! I am the spirit of the people. I am of the people and for the people. I came with your forefathers, three hundred years ago; I have grown with your strength; I have lived in your institutions; I stand with Law and Justice for your future.

Crowd.

Peace, give us peace!

Justice.

No peace until these offenders have been dealt with. Oh, Liberty, what crimes have been committed in your name. (*Pointing to Bolshevism and Strike.*) Those two shall be under the tutelage of Education and Democracy, until Democracy thinks that they are able to be worthy citizens of this great Republic. As for Greed and Monopoly, let them die.

Greed.

Sitting up straight and interrupting.

I'm trying hard, but I can't die while I am in the hearts of men and women.

Monopoly.

Faintly.

I can't let go till Greed dies.

Justice.

Men and women of the Public, banish from your hearts this Greed that he may die, if you would have the vision of that Peace for which you long. It is not for me to end this strife between you two. Behold its issue in the Children here. The Master

said, "A little child shall lead." Give them their rights to know, to be the men and women you would see succeed your broken hopes, your lost ideals, and then the wiser Time shall be when:

Industry shall see a larger goal,
And Capital possess a living soul.

The children here press toward the center of the stage, gather about Justice and sing a song.

CHILDREN'S SONG

Tune: "Tramp, Tramp, Tramp."

In the public hall, we stand,
Waiting, Justice, now for you,
Who shall change the hearts of men not far away.
For the tears they fill our eyes,
Spite of all that we can do,
Though we try to cheer each other, and be gay.

Chorus.

Work, work, work,
We're always working,
Never playing any more,
For beneath the fact'ry roof,
We must toil and labor hard.
From all joy and pleasure we are barred.

So we'll face the future time,
While we're waiting for the day,
That shall come to give us justice, evermore,
When our tear-stained eyes grow bright,
And our burdened hearts grow gay,
As has happened ne'er to us before.

Labor.

See here! Industry, let the children have more time to play.

Capital.

I will put my hand deep into my pocket to provide the children with teachers. Come, rich and poor, help me.

All.

Let us live for the children.

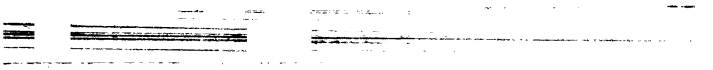
Liberty enters.

Liberty.

I am God's Liberty—swift to His aim;
I am the breath of America, born in her name.
I am the flame of her torch
Through the battle's scorch;
I leap with her might
To the cause that is right,

And trained in your hearts to make strife cease,
Behold, some day I shall be your Peace!

"Star Spangled Banner" sung first by the group on the stage, and, when they cease, picked up and carried by the Community Chorus.



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